# THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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## Kinematograph & Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

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All letters should be addressed

**"THE KINEMATOGRAPH WEEKLY,"**
**9, Tottenham St., London, W.**

*Telegrams—"Heronicus, London." Telephone—4777 Gerrard.*


# Kinematograph & Lantern Weekly

AUGUST 1, 1907.

Is the film trade suffering from the evil of over production? There are those who would answer the question emphatically in the affirmative, but if the whole circumstances under which English film manufacturers work are taken into account we do not think the contention can be sustained. It is of course a fact, that though the English market is one of the smallest in the world, the English makers put out a total of new films each week which is probably larger than that issued by the makers of any other country. But it must be born in mind that the English maker's best market is not in England at all but in foreign countries which are blessed at once with a greater demand for subjects, and a much smaller supply to meet it. In the film trade, as in practically every other, England is still, despite pessimistic croakings, the largest source of supply. While an English maker can sell fifties and hundreds of every film he puts out, in America, France, Germany, Spain etc., etc., he would be foolish indeed to restrict his output, because the English market alone could not absorb all his new films.

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We suppose it cannot be denied that the number of subjects advertised in England each week is disproportionate to the home demand. In one sense that is over production; but we do not see that under the circumstances it is an evil. It would be one, if the result of the large issu of subjects were that none of them sold in sufficiently large numbers to be renumerative, but the foreign marke rectifies that. A maker may sell only five copies of a film at home and yet make a handsome profit from his foreign sales. So far from being an evil the larger output of subjects is, therefore, more nearly a blessing, for the exhibitor has a wider choice of subjects, and is enabled to give a better show than if he were forced to take whatever was put on the market. This appears to be the state of affairs in America, and from the manufacturers' point of view it must be nearly an ideal one, but we cannot see that it is to the ultimate good of the trade. The prosperity of the trade depends on the support given by the public to the showmen. That support is determined by the class of film which he shows and if the show is to be good, the buyer must have an opportunity to select his subjects, instead of being forced to take all, good, bad, or indifferent.

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We are in a particularly happy position to judge the demand from other countries for English goods. Hardly a week passes but that we receive enquiries from abroad for information as to the standing of certain firms here, and the value of their productions, or else are asked to recommend the best projector, the best firm for second hand films or slides, or information of a similar nature. Only this week, too, we have been visited by a representative of a big firm in the States, who came to get into personal touch with our film makers; a gentleman from the far East with purchasing powers, and a gentleman from a German firm who desired agents over here

Each came to us directly they landed, and very interesting chats we had with them, and valuable information we obtained. In each case we found they recognised that England was the place to obtain the "very latest" in everything connected with the trade.

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It is a commonplace in every trade that the season at the moment in existence is a record one in every particular. We never met a dealer yet but that his sales were larger on each occasion. This fact might lead readers to receive the remark which we now boldly make,—that the season just about to open will probably be the most successful in the history of the trade, "with reservations," were it not for the fact that we are able to support our assertion by pointing to innumerable circumstances which bear it out. Rarely have we noticed, for instance, so general a desire evinced for more elbow-room, as is noticeable in the film trade to-day. For many years, film makers were content to bury themselves in dark courts and back streets, and their offices, which were probably spacious enough when they were first occupied, gradually came to a state of congestion which might well have made a County Council inspector's hair stand on end. After long suffering of this inconvenience they have made a united move for better premises. Any one visiting the Gaumont Co.'s new place in Sherwood Street, at once finds himself wondering where all its occupants put themselves in the narrow confines of the old Cecil Court headquarters. Chrono House just now shares with the Pathé Palace in Charing Cross Road, the distinction of being the show place of the business, but in a very short space of time it is likely that it will be merely a type of most of the other makers' premises. Walturdaw still trade modestly off Holborn, but we believe that will be represented in a more central position immediately. "Urbanora House" is gradually growing to completeness in Wardour Street, and we believe the Warwick Trading Co. have secured new premises in Charing Cross Road. It will be noticed that the tendency to centralisation is present in these moves, and the man out buying films should shortly be able to get them in places within a stone's throw of each other.

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What is the state of living pictures in England at the present time? We write with confidence the word *booming* as summing up the answer, and we write it with more than confidence, we might really say authority, for we've discussed the subject with nearly all the trade during the past few weeks, and the general opinion is that the demand for living picture shows created a busy season during the summer, which many did not anticipate and which has kept makers of machines and films extraordinarily busy. Not only have they been up to their eyes in executing orders, but extensions have been made in premises, increased staffs have been engaged, and arrangements have been made to cope with the increased business which is expected in the ensuing season.

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The past months have not only been busy ones for those engaged in the trade, but have been eventful in the history of living pictures. The music hall managers, who first looked upon them as a stop-gap, now realise that they make an important turn in their programs—a turn which the public appreciate and demand. The showman—and we not only include the man who travels from fair to fair, but the entertainers at our seaside and holiday resorts—now recognises that as a paying attraction and draw the kinematograph is second to none. The concert agent includes them in his attractions for garden parties, at-homes, down river functions, and other varied shows; and our churches, schools, colleges and institutions are rapidly adopting them for lectures, services, and what not. And thus the boom in the trade increases—but will it last? Unquestionably the next few years will see an enormous development. The boom is only just starting, and the future will contain many surprises in the field of projection. Natural colour films, stereoscopic productions, improved "talking" pictures, and other items are bound to be perfected. The aim of this journal has been to assist in improving the trade and its productions. We have urged for combination among manufacturers, and they now have their association. We have suggested that operators should combine for their mutual interests; and we now have the Kinematograph Operators' Union. We have suggested examinations so that a proper test may be given to sift the really qualified man from the numerous "duds" with which the profession is inundated, and we now have an examining board who are properly qualified to issue such certificates. In many other directions have we used persuasion and space to raise the standard of the trade, and we are glad to see results so speedily achieved and our suggestions successfully adopted.

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And now as to the coming season. Judging by what one sees there will be surprising developments. In the instruments alone very great improvements have been added and some new patterns of projectors we have already seen in the model, will come on the market as near perfection as we may well hope to get. Several notable film productions will awaken interest in new fields and, as many have refitted their studios with new appliances, we may expect big improvements in the finish of their work. Several film makers now have their London offices and many new makers are coming into existence, besides dealers galore. In fact the next season will present many surprises and will prove how increasingly popular the living picture has become.

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The music hall profession is somewhat alarmed at the increasing popularity of the combination of living and singing pictures which some of the halls have put on. They were envious of the success which always awaited the "bioscope," but now that words or music are automatically added to the picture, many are beginning to question whether their profession is in a particularly healthy condition. *The Encore*, one of the organs of the music hall world writes:—

Seven years ago I pointed out to the profession that the greatest enemy the artistes had were the film merchants. The kinematograph picture shows have come to stay, was my argument, and each time an operator is employed two or even three single turns are ousted. How thoroughly my predictions were borne out by events is patent to anyone [illegible] at the time I was accused of being an alarmist, and

# Notes on Current Topics.

A music hall scribe has been voicing a grievance with the Kinematograph, that it has displaced one, two or three artistes as the case may be, in the variety program. This is undoubtedly an aspect of the case which is not frequently realised, and though for my part my only grievance is that the film program is not longer, it certainly appears that the artistes have no cause to regard the bioscope with any great degree of friendliness. At the same time, it is only an illustration of what is going on in every walk of life to-day; the old is on every hand giving place to the new and the hackneyed to the novel. The inherent attractiveness of living pictures is such that it would be quite impossible to exclude them from a music hall program, and naturally the least attractive of the artistes had to make way for them. They have no real grievance in that, but in one particular we think they have a most decided one. The picture turn is not, unhappily, always introduced purely because of its merits, but frequently because of its cheapness. When a man can get a film program of a half an hour's duration for £5 a week or thereabouts, he is not slow to pay that sum, instead of the £10—£20 which the three or four artistes who would occupy the same space of time, would expect as wages. Mark that the manager would expect to pay at least £10 for that part of the program. That the picture exhibitor does not get it is due entirely to the policy of the class of quoting cut throat prices one against the other, in a desperate effort for business. The result of inadequate payment is—poor apparatus, unskilled operating, worn out films—and consequent discredit to the trade.

### Why No "Song Films."?

We recently noticed the increasing popularity of the "song scena" on this side of the Atlantic. Like many other features of the variety entertainment, many of them much less agreeable—this turn came in the first place from the United States, where the making of song slides is an important part of the film and slide business. It will be noticed that the songs given in our own halls with lantern illustrations are still mostly American, while the slides themselves are still more obvious importations. "Good Bye little Girl, Good Bye" is an instance in case. Neither the melody, the words, nor the sentiment of this ditty are such as to inspire a high opinion for the audiences in America and over here, which have received them so well, but certainly a redeeming feature in the entertainment is to be found in the slides. In posing, photography and colouring they might well serve as a model which any English maker would not suffer by keeping before him.

### Songs in Action.

I started out, however, to make a suggestion. If we have song slides, why not "song films" too? Why should the artiste not sing while the sheet shows a moving representation of the song, instead of a detached series of incidents merely? The young man in the song already alluded to would be much more picturesque if he actually passed "in his uniform of blue." This suggestion does not in any way infringe the field of the already existing "singing pictures," which merely represent the *singer*, in the art of singing, and not the incidents of which he or she sings. I have no idea of the cost of a set of song slides, but considering their generally high merit technically and artistically it cannot be very much less than would have to be paid for a film, while the substitution of the latter should increase the market value of the turn.

### Slide Titles.

Constant readers will not need to be reminded that we have often urged the use of title slides, in the place of projecting the title from the film itself by means of the title strip usually furnished with a subject. I am sorry manufacturers are not generally awake to the fact that they would be helping to improve shows by including a title slide with each subject in addition to the film title, for those who prefer it. I thought absolutely nothing had been done in the way of providing a well made title slide, all ready for use, and was delighted a day or two ago to see a notice in a manufacturer's catalogue offering them for all subjects at 6d. each. Now, when I desire to put the name of the firm in question on record, I cannot recall it, but a reference to his catalogues on the reader's part will provide the necessary information. I think this offer should be largely taken advantage of, for many showmen cannot trouble to make slides themselves for each subject they buy.

### More Pictorial Titles Wanted.

Failing the general adoption of slide titles—and this is precluded for the time being by the fact that a few instruments have no lens for the projection of slides—it is rather surprising more of the makers do not try to harmonise their titles a little. It is positive pain to see some of the titles flashed on a screen during a long show. If all the films are of different makes, they have each a separate size and style of lettering, a distinct border, a distinct tint and occasionally an aggressive trade mark. It is the fact that they contrast so strongly which makes them objectionable; a run of ten or twelve films of the same make with titles would not be so bad. Failing a uniform method of "titling" the adoption of "pictorial" titles would be a step in the right direction. Williamson's appear to be the only firm who pay serious attention to the arrangement of the title and, personally, if I were running a show, their's are the only titles I should retain. A typical instance of their methods is to be found in "Orange Peel" in which pieces of peel are seen flying about the sheet and then shape themselves into the words forming the title of the film.

### A Man of Taste.

We have never been backward in maintaining that the living pictures are usually the best turn on at a music hall, if they are at all well shown, but we never expected to have such an endorsement of our opinion as a story which we recently heard provides. An American came to London lately (with a few thousand more of his countrymen) and, in the process of "doing London," naturally paid a visit to one of our leading halls. There was a very good program indeed, and stars glittered and twinkled on the stage in numbers rarely seen. That American (a person whose hand we should like to take in friendship) witnessed it all with enjoyment. The next day, an English friend asked him what he thought of the show. "Oh," said the "Yankee" I could have done with more pictures." There were two stars on that bill whose salaries were popularly supposed to run to about £100 apiece

### Trapping the Pirate.

We shall find a method of dealing with piracy both simply and effectively some day, no doubt, but as that day has not yet dawned, any method which will serve to the same end should be welcome. I suggested once before in this column that something might be done by registering subjects as plays or ballets. I understand the difficulty in doing this lies in the fact that a play has to be acted and advertised at least once before it can get the desired protection. If one could fit every subject with words and act it, with the various scenes just as they are desired in the film, I believe anyone issuing a film depicting it would be liable to an action. Now, it is obvious that the makers cannot go to the expense of producing every subject in this way, at the ordinary hall. Could they not, however, unite and secure representation of their subjects dramatically at one of the many small halls which occasionally give dramatic performances? It would be rough on any audience which gathered, but the advertising could be done in so modest a way that no audience would appear, and the cost, with two or three sketches nightly, would not amount to much. All subjects would not admit of this treatment, but it might be useful for those which did to be protected, if they possessed great attractions for the pirate.

W.H.B.

# Films, Lanterns, Slides, &c. for Sale or Exchange.

# Situations Vacant and Wanted, &c.

**6d. per line (10 words). Three insertions for price of two.**

This page should be useful to those readers who desire to sell, buy, or exchange lanterns and accessories. Goods and cash may be deposited with us on approval against payment or exchange, and every opportunity will be given advertisers so that mutual satisfaction is obtained. It should be noted that "The Kinematograph and Lantern Weekly" goes to the class you desire to reach.

## PARTNER WANTED.

PARTNER WANTED to join a well-established and growing firm of film makers. Capital wanted for development, of which there are immense possibilities. £600 required, for which ample security can be given. Preference given to a gentleman with some knowledge of the trade who would take an active interest in the concern.—Write, in first instance, to Box 20, KINEMATOGRAPH WEEKLY, Tottenham Street, London, W.

## BUSINESS FOR DISPOSAL.

AN old established Entertainment, Lantern and Slide Business, doing a good trade, for disposal, owing to the illness of the Proprietor; no reasonable offer will be refused.—J. HOOPER, 33, Paris Street, Exeter.

## SITUATIONS VACANT.

YOUNG MAN required for Kinematograph business Must have knowledge of apparatus, electric, and oxy-hydrogen, also the handling and joining up of films.—Apply, stating references and salary required, to Box No. 18, KINEMATOGRAPH AND LANTERN WEEKLY.

## FILMS FOR SALE AND WANTED.

SECOND-HAND Films wanted, good condition.—Send list and prices to REED BROWN, 148, Westgate Road, Newcastle.

FILMS for Sale, perfect condition, from 5/- each.—Lists and prices from REED BROWN, 148, Westgate Road, Newcastle.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road. Glasgow.

SECOND-HAND FILMS wanted. "The New Woman" (Gaumont). "A Christmas Card" (Paul), "The Horse Stealer," and any scientific subjects. State condition and price.—Box 21, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, Tottenham Court Road, W.

FILMS for Sale, from 1d per foot. Good condition. Thousands of feet. Send for list—Warren East, 11, Newland Street, Kettering.

TRICK FILMS wanted. Must be in good condition and at low price. Send list to—F. Metcalf, 54 Upper Tollington Park, Stroud Green. N

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories. Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

WANTED Second-hand Films—must be good order and high technical quality.—Send full list addressed to Box 27, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

## APPARATUS FOR SALE AND WANTED.

FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., Box 21, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

COLOURED Song Slides. 10 Pal of Mine, 4/6; 8 Apple Tree, 4/-; 8 Sunset turns the Ocean Blue to Gold, 4/-; others also. Films 1d. per foot.—MORRIS BIOSCOPE CO., Tweed Street, Liverpool.

UP-TO-DATE Projector complete with all accessories, untarnished. Cheap for prompt cash. Can be seen by appointment.—Apply Box 22, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

WILL Sell Cheap. Kinematograph Camera. Excellent instrument.—Apply Box 24, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

GREAT BARGAIN.—Lecturer's Bi-unial Limelight Apparatus (almost new), Oxygen Cylinder and Accessories, in strong box £5 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Road, Boscombe.

### APPARATUS—*Continued.*

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world large detailed catalogue, 8d.—HUGHES, Brewster House. Mortimer Road, Kingsland, N.

KINEMATOGRAPH Camera for Sale, with lens, perfect order.—Apply REED BROWN, 148, Westgate Road, Newcastle.

## MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

## For Sale, Cheap: New Unused Films.

| | | |
|---|---|---|
| Canada ... ... ... ... | 235 | Metres. |
| Fisherman's Dream ... ... ... | 50 | ,, |
| Seville Bull Fight ... ... ... | 110 | ,, |
| Hand of the Artist ... ... ... | 64 | ,, |
| Cock Fight ... ... ... ... | 64 | ,, |
| Negative Films, perforated .. ... | 200 | ,, |
| Positive ,, ... ... ... | 720 | ,, |

**RICHARD ABENHEIM & Co.,**
**Norfolk House, Laurence Pountney Hill, London, E.C.**

## OFFICIAL NOTICE.

### KINEMATOGRAPHY.

### PETITION FOR EXTENSION OF TERM OF PATENT.

In the Matter of LETTERS PATENT granted to WILLIAM FRIESE-GREENE of 203A WESTERN ROAD Brighton in the County of Sussex Photographer and bearing date the 29th day of November 1893 and No. 22,054.

NOTICE IS HEREBY GIVEN that the said WILLIAM FRIESE GREENE is the INVENTOR and PATENTEE of the MASTER PATENT for ANIMATED PHOTOGRAPHY and that on the 28th day of May last the said Inventor and Patentee Petitioned the Lords of His Majesty's Privy Council Praying that the term of the said LETTERS PATENT may be Extended also giving notice in certain Newspapers and the *London Gazette* of such Prayer and Petition and inviting any and all Persons desirous of opposing the said Petition to enter a Caveat to that effect at the Privy Council Offices on or before the 17th day of July 1907.

THAT on the 3rd day of July last the said Petitioner and Patentee was commanded by their Lordships of the Judicial Committee of His Majesty's Privy Council to appear before their Lordships upon the matter.

NOTICE IS HEREBY GIVEN to all whom it may concern that the above mentioned Petitioner and Patentee after advertising in accordance with instructions requisite by the Patent Designs and Trade Marks Act of 1883 Section 25. It is the intention of the said Inventor and Patentee to Petition the Lords of His Majesty's Privy Council Praying for an Extension of the term of the said Letters Patent.

NOTICE IS HEREBY GIVEN that on the 7th day of September or on such subsequent date as His Majesty's Judicial Committee may fix for hearing the matter of the said Petitioner any and all persons desirous of being heard in opposing the said Petition may enter a Caveat to that effect in the Privy Council Office on or before the 7th day of September next.

Dated this 20th day of July 1907.

W. FRIESE-GREENE
203A Western Road Brighton.

# Helps and Hints.

**Adjustment of Lime Cyclinder.** R.W. (Southampton) writes:—I have just purchased a Lime-Light Lantern, and should be greatly obliged if you would give me a few wrinkles as to the best adjustment of the lime cyclinder to obtain the finest light.

*Answer*—For the most powerful light, rack lime up until jet plays almost upon the bottom of the lime cyclinder, which should be rendered incandescent right up to the top, and where it is imperative to maintain light for a long time at the utmost power, it will be preferable to remove the lime with the tongs and invert it, rather than lower the level very much so that no portion of its incandescent spot may be sacrificed.

For the greatest light, use large limes of medium hardness. but when only a moderate light with extreme economy of gas is required, it will be far better to use a medium size lime; very large hard limes do not yield such a rich light, with a very low pressure of gas, as a moderately hard medium size lime.

The limes must be turned frequently when used with full pressure of gas, and when working the jet at its utmost power. The smaller the bore of the nipple, the quicker the silting of the lime.

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**Making Positives.** S.B.S. (Tooting) writes:—I have taken a number of negative living pictures and have succeeded in developing them very satisfactorily. I now want to make my own positives. Kindly let me know: (1) Whether there is a cheap printer made for the purpose not involving the use of electric light. (2) Can I use gas light for the purpose?

*Answer.* There are several machines on the market costing very little. Write L. Kamm & Co., 27, Powell Street, Goswell Road; they make a speciality of a cheap machine for printing by day or artificial light.

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**Progress of the K.O.A.** A.R.W. (Plaistow) writes:—I have been looking forward for an account of the progress made by the K.O.A. but in vain. I am under the impression there is some laxity somewhere. I and no doubt others are awaiting developments. 1. Could you put me in touch with the Secretary. 2. I note you are asking for addresses for your index, will you please include mine. 3. I want to join the Association, but do not know where the meetings are held; so if you could give me the requisite information I shall esteem it a favour.

*Answer* 1. Mr. Weedon, is the Secretary, at 29, Wellington Street, Strand.

*Answer* 2. Your name has been inserted.

*Answer* 3. Meetings are held every two weeks at the above address. A meeting was held on Tuesday last at 2 o'clock which is the time meetings are generally arranged for.

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**Gaumont's V.D. Chrono.** F. G. (Rotherham) writes:—"As a regular subscriber to your KINEMATOGRAPH WEEKLY I venture to ask your opinion and answer to the following questions. 1. Can you give me your opinion, as an expert, on Gaumont's V.D. Bioscope, and if the machine is capable of giving really good results in moderate sized halls, and if steady and, comparing the prices, as good as the Professional Chrono of which you give particulars this week. 2. Can you suggest any good book on the working of same? Are those 1s. books advertised in the WEEKLY any good for beginner?

*Answer.*—1. A very excellent little machine, well built and quite capable of giving satisfactory results in moderate sized halls. It is quite steady, and a cheap machine, taking into consideration the reliable workmanship embodied.

2. Hepworth's book "The A B C of the Kinematograph" is certainly worth reading, and contains hints no exhibitor can afford to miss At the same time you should possess all the back numbers of the KINEMATOGRAPH AND LANTERN WEEKLY and also the volumes of the OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL, which can be obtained bound from the publishers. A mine of information is contained therein, and you should read up every article touching on the question of exhibiting and the management of illuminants.

Your other questions will be answered fully in our next issue.

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**Book Kinematograph.** S. S. H. (York) writes:—I am anxious to obtain a number of book-form living pictures, such as I have seen mentioned in Hopwood's work on living pictures. 1. Where can these be obtained? 2. I understand these have been put on the market in various qualities; if this is so, please state the prices at which they sell.

*Answer.* 1. One form, manufactured by the British Mutoscope and Bioscope Co., Ltd., are sold at 1/- each, by Hamley's Noah's Ark, 86 and 87 High Holborn, London.

2. A more expensive form is issued for use in the "Kinora." It is doubtful whether these are now obtainable, but a few months since they were on sale at 10/6 per book at the Charles Urban Trading Co., 48 Rupert Street, London.

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**Ghost Films.** W. E. B. (Wood Green) writes:—1. How are the effects of a ghost produced in kinematograph subjects? I have seen pictures in which a fairy is made to appear against a black background and know how this is done, but I have lately seen one in which no such black background is included in the composition, and it had a very fine effect, as the ghost appeared semi-transparent, and seemingly vanished into thin air. 2. In Hepworth's "Sneeze" subject the ground at one point appears to oscillate; how is this managed?

*Answer.*—1. The scene in which ghosts are made to appear are generally managed thus: First the ordinary view is taken without the ghost, and the actors, knowing the time at which the spectre is to appear and at what place, make their movements accordingly, assuming to see the ghost. When this negative has been secured, a second negative is taken of a composition consisting of a figure clad in white acting in front of a perfectly white background. In taking this negative the machine is at first worked very quickly in order to ensure under exposure, the speed is then gradually reduced, so that as the chief actions of the ghost figure are taking place a fairly accurate exposure is obtained, then, as the actions of the ghost are completing, the speed is again increased, ensuring under exposure towards the end. What is known as combination printing is now resorted to. First the positive film is passed through a printing machine with the first negative in contact, and afterwards it is again passed through in contact with the second negative. The first printing stage secures the impression from the normal negative, and if developed would produce the scene without the ghost. Before developing, however, it is passed through the printer in contact with the ghost negative as already stated. The ghost negative being absolutely opaque except in places where the ghost appeared, only

the latter will be impressed upon the positive film, and in degrees of density corresponding to the varying exposure. Thus at the commencement the impression will be but faint, and so on. In this way the ghost is made to appear and disappear out of and into thin air, whilst the full appearance will show articles in the room superposed upon the ghost, giving the latter a semi-transparent effect.

2. The effect of the ground oscillating in Hepworth's "That Fatal Sneeze," was probably produced by rocking the camera on a see-saw whilst it was in operation.

**Lantern Slides without a Camera.** A. H. M. (Northampton) writes:—I have seen somewhere how to make lantern slides without a camera, but made no memorandum of the article, and cannot remember particulars, can you give me information on the subject?

*Answer.*—Thin, flawless crystal plates are coated with a varnish made as follows:—

| | | | |
|---|---|---|---|
| Gum Saudarac | ... | ... | 2 parts |
| Gum Mastic | ... | ... | 2 ,, |
| Sulphuric Ether | ... | ... | 100 ,, |
| Benzole ... | ... | ... | 20 ,, |

This dries rapidly and gives a matt surface suitable for working up with chalk or pencil. When the drawing is completed, the slide can be made transparent by flowing with:—

| | | | |
|---|---|---|---|
| Gum Saudarac | ... | ... | 3 parts |
| Gum Mastic | ... | ... | 3 ,, |
| Sulphuric Ether | ... | ... | 100 ,, |

The drawing is thus protected by two coats of varnish.

## The Bruges Tournament.

Messrs. Cricks & Sharp advise us that their operators were busy on Sunday last taking the most important events in connection with the above tournament. A most comprehensive series of pictures have been arranged for, the probable length of which will be from 400 to 500 ft.


## Have you any good Films to sell? Well, here's your chance.

WANTED IMMEDIATELY.

**50,000 ft.** SECOND HAND FILMS. Best prices for Popular subjects, comic and trick films. Must be in good condition; no damaged perforations required. No objection to 1906 films. Makers preferred: Messrs. Pathe, Urban, Vitagraph, Gaumont and Melies Spectaculars. 300 or 400 Coloured Assorted Slides also wanted.

Apply, giving lists and prices, to "MIZZAL," c/o this Journal.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

THE

**Moving Picture World**

AND

**View Photographer.**

**The World Photographic Publishing Co.,**

361, Broadway, New York.

Subscription—2 dols.—8/3—per Annum.


# Prize . . . . Competitions.

We have determined to offer Prizes of

**One Guinea Each**

for the best Articles on the following Subjects:—

1.—How to take a Living Picture.

2.—How to best make a Picture Show pay.

3.—How to further increase the usefulness and circulation of "The Kinematograph and Lantern Weekly."

4.—Points in exhibiting calculated to further popularise the Living Picture.

## RULES.

1.—There is no entrance fee, and the competition is open to all.

2.—We reserve the right to publish any Article sent in, whether a prize winner or no in the latter case we shall pay for any Article printed.

3.—Unsuccessful MS.S. will be returned providing stamped addressed envelope is enclosed; but we do not hold ourselves responsible for their safety.

4.—Articles on Subject 1 must reach the Editorial Offices on or before September 15. Articles on Subject 2 on or before October 15. Articles on Subjects 3 and 4 on or before November 15, 1907.

5.—The word "Competition" must be written on outside left hand top corner of envelope or package.

6.—Results will be published in this Journal, in each case, within one month after date of closing.

# Strolling Notes in France.

FROM OUR SPECIAL COMMISSIONER.

English showmen are often heard to wonder to what particular feature the kinematograph shows in France owe their enormous popularity, so incomparably greater than that which greets English shows. All over France, and particularly in the outskirts of the large towns, there are numbers of film shows which never lack an audience. To what is this popularity due?

The reason is to be found in a multitude of circumstances, and some of the success of the French showman is undoubtedly due to conditions which are not found, and cannot be duplicated, in England. At the same time there are some points about the French showman's way of conducting his business which might easily be imitated by the Englishman, and, if they were, there is no doubt, to my view, that a much greater measure of support would reward the latter.

In the first instance, the show given in France is better, both as regards length, quality of subjects, and operating. Practically every showman has his own electric generating plant, worked by a water-cooled petrol motor. In most cases I have found the De Dion electric-generator in use,—a very compact and efficient machine. I have seen this apparatus working constantly for some three weeks now, and the impression left on my mind is that it is the biggest boon that the showman could have. It can be used for many purposes,—to feed a motor, to run two arc lights, one outside and one inside the hall, and the projecting arc—all for roughly 2/- per hour. Once the motor is started, it needs no further attention. The voltage is kept at a standard of 70, while the amperage varies from 35 to 50. The voltage is regulated by a simple but very ingenious arrangement on the solenoid principle, which increases or retards the admission of petrol according to the work which the motor is doing. By using a practical portable generator of this description the showman soon pays for the original outlay from his savings, while he has a better light than a competitor not so equipped and who is forced to rely upon gas, where there is no current available.

Another important reason for the success of the kinematograph in comparatively small villages is to be found in a common-sense adoption of the principles of co-operation. Both showmen and proprietors of halls are perfectly aware that people will not come to see living pictures week after week. Therefore, when the picture showman is packing up, he arranges to return in three, four, or five weeks, paying for the hall in advance, while the proprietor guarantees in his turn not to let his hall to any other animated picture show. Dances, theatrical and variety performances may, and do, take place, so that the villagers have a constant round of fresh entertainments, without an opportunity to tire of any one of them. When the picture showman returns for two or three days he is sure of a welcome and an audience at each of his performances. Most of these men give both a matinee and an evening's performance each day, with a daily change of program.

It might be thought that it would not be to the interest of the proprietor of the hall to submit to a "barring clause" of this description, but the reason is not far to seek. The French public easily tires and if a constant succession of kinematograph shows were given they would stay away. Now, these halls are almost invariably attached to a cafe or restaurant and the size of the audience has a direct influence on the consumption of liquor. If the audience grows smaller, as they would if a program was continued too long, the landlord would consequently suffer directly.

The keen way in which a French audience enters into the plot of the subject as it is thrown on the screen is calculated to make men who are always "up against" the stolid British temperament, mad with envy. Only those who have been in a Paris Kinematograph show can imagine how excited the people get. During the projection of a subject at which I was present—I forget the title—the shouting, explanations, and unprintable language was absolutely appalling. It was only a picture, but the audience was carried to such a pitch that they would have torn the sheet to shreds to get hold of the villain of the piece! Poor man—I often wonder if his ears burn every time his image is thrown on the sheet. He must have had such terms as "Coward" or "Dog," "Old Cow," "Dirty Camel" hurled at his presentment hundreds of times.

## A Misinformed Critic.

When one proceeds to criticise, it should be with an extensive knowledge of the subject dealt with, otherwise ill advised remarks are sure to be the result. Thus a newspaper critic takes exception to the claim that the kinematograph is well suited in reproducing operative surgery for the benefit of students—he opines that the shaky and jerky movements of a living photograph are absolutely valueless as a guide to medical students studying an intricate surgical operation. This newspaper critic is evidently unacquainted with a first-class subject properly projected. He is probably speaking after seeing a performance by a careless operator, for the jerky and unlife-like movements of which he speaks are by no means an inherent fault of the process. In fact, we have seen some pictures so well taken and well projected that they appeared almost as ordinary lantern slide pictures with the additional element of animation. In all the better class films, the pictures, when accurately shown, reveal the minutest details in the scenes depicted; and with animated photographs no detail as regards order of movement is lost; and as we have previously remarked on several occasion, the projecting operations being done at a lower speed than that at which the scene was photographed enables leisurely inspection of each stage in the work.

Trade W Mark.

**Bobby's Birthday.**

No. 301. 212 feet. £3 10 8.
A good length Comic, with good characters, good acting and genuine laughs.

**The Brigand's Daughter**

No. 300. 806 feet.
Without tragic ending, to suit customers who prefer a dramatic subject to end happily.—670 feet.

**After the Fancy Dress Ball.** 345 feet.

**Orange Peel.** 245 feet.

**WILLIAMSON & CO.,**
**27, CECIL COURT, CHARING CROSS ROAD**
**LONDON, W.C.**
Telegrams—Kinetogram, London.

# The Gaumont Coy.

The success of Harry Lauder, at the London Hippodrome and Empires, Swansea and Cardiff has been **PHENOMENAL,** completely surpassing every previous performance of the popular comedian.

**Crowded Houses Nightly. Operator mobbed for Interviews.**

Congratulations from every quarter. Cheered to the echo.

**"I Love a Lassie."**

The house was carried away, and the town infected with the popular air.

***We are prepared on behalf of HARRY LAUDER*** **to receive offers for the hire of this highly Popular Star Comedian's most favourite productions (of which we have the entire rights as *Chronophone Subjects* for Exhibition) in districts not affected by the Moss Stoll Circuits.**

## The Magnetic Man.

Striking Success at London Hippodrome.

The story of a Johnny, who is waylaid and so ill-treated that he buys a coat of mail for future protection. The mischievous workmen charge it with electricity, and everything of metal which he approaches flies to him, including his breakfast tray. One of the most novel and amusing films we have ever listed, received with rapturous applause at the London Hippodrome.

No. 1646. Length 460 ft. Price £7 13 4 net.

## The Armchair—A Perfect Sticker.

A film that will hang wherever shown.

No. 1645. Length, 560 ft. Price, £9 6s. 8d. net.

## A Humble Friend in Need

A Beautiful Drama.

**No. 1682. Length 745 ft. Price £14 8s. 4d. net.**

## The Inlaid Floor Polisher

Must be seen to be appreciated.

**No. 1649. Length 230 ft. Price £3 16s. 8d. net.**

## The Winking Woman

The extreme of mirth and drollery.

**No. 1629. Length 520 ft. Price £8 17s. 4d. net.**

NEW CLARENDON FILM.

## Adventures of a Bath Chair:

A last resource and what it came to.

A first rate chasing picture which will not run away but stay.

No. C155. Length, 550 ft. Price £6 8s. 4d. net.

## Mark Twain at the Oxford Pageant.

The latest of popular subjects; an event of wide public interest.

No. 600 Length, 65 ft. Price, £1 12s. 6d. net.

NOW PRODUCED.

## The Oxford Historical Pageant.

Oxford, ye ancient mother of men.

Mark Twain at the Oxford Pageant.

## Bury St. Edmund's Pageant

Bury, so closely associated with our religious life.

## Romsey Pageant.

Romsey, around whom raged scenes of mediæval chivalry. It was at Romsey that Charles I. last rested on his way to execution at Whitehall.

We have the SOLE RIGHTS for the

## St. Alban's Pageant

so closely connected with the stirring wars of the middle centuries and modern social life.

**"Good-Night"** customers please note correct Price, 13s. 4d. net.

## "CHRONO HOUSE,"

## 5 & 6, SHERWOOD ST., (Back of the County Fire Offices) PICCADILLY CIRCUS, LONDON, W.

Telegrams—
"Chronophone, London."

Telephone—
2450 Gerrard.

**London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio, U.S.A**

# A Notice to Quit to "Handle Turners"!

## EXAMINATION FOR OPERATORS.

The present conditions under which the average living picture machine is operated are nothing less than a disgrace both to the trade and to those authorities whose business it is to see that anyone engaged in any capacity of public entertainment should have his competency thoroughly established before he is put in a position where ignorance may lead to grave danger to the public. The councils have not been lax in harassing the living picture exhibitor; they have in many instances forced him to use a fireproof box and they have drawn up formidable lists of rules, framed with the objects of protecting the public, but with all this care—and one must admit that though it was sometimes misdirected, it had always a good end—they have totally neglected to take the one precaution which the person of average common sense would think they would have taken first of all. They have done their best to make the projecting machine safe in the hands of a man with some knowledge of it, but they have taken no steps to ensure that only such a man should have charge of it.

Those who remember the Optical Lantern Journal will not need to be told that we devoted no inconsiderable amount of space in urging the formation of a union of operators, which might approach the Councils and urge the desirability—the absolute necessity, rather—of a scheme by which no one should be allowed to operate a projector in public without first satisfying a competent examining body that he was able to do so with safety. An operators' union is now in existence, and possibly would have worked on the lines we have outlined when it had felt its feet. As it is, however, it has been left to the manufacturers to inaugurate the most important departure in the trade which it has so far been the duty of the Weekly to record. The past week has seen the issue of a handbook by the Kinematograph Manufacturers' Association of Great Britain which we have no hesitation in saying would be alone sufficient justification for the existence of that body, apart from the valuable work it is doing, and will do, in other directions. The booklet is, in short, the first practical scheme for the Examination and Certification of Operators and Exhibitors.

The publication constitutes the first definite step taken by the Association, and whilst it embodies a matter of infinite importance, it signifies but one of the many objects the Association will seek to accomplish. We have been officially requested to give publicity to the doings of the K.M.A. in our pages, and this we do with the greatest pleasure, seeing that it is our policy to do all in our power to advance the best interests of the trade and profession. We anticipate that the Association in question will efficiently deal with the many vexed questions confronting both manufacturer and exhibitor, and in our recognised position, as advocate for both, we shall endeavour to sustain and improve.

The Association of Kinematograph Manufacturers have, with the assistance of the Northampton Polytechnic Institute of London, and the leading kinematograph exhibitors, arranged a scheme, of which the fullest particulars are given below, calculated to accomplish their object in the most thorough and satisfactory manner to all concerned.

On October 15th, 1907, and following days, a practical examination will be held in London, at the Northampton Polytechnic Institute. This will be under the management of a committee comprising three leading film manufacturers and three representatives of the Institute, who have appointed independent practical examiners, under whose instruction the candidates will fix up and operate a projector under working conditions. Verbal questions will follow, and the candidates who have satisfied the examiners that they are competent will be granted certificates to that effect.

There will be two grades of certificates, and exhibitors and employers of operators are especially recommended to enter for the most advanced. The advantages which successful candidates will obtain are, the entry of their names on a register which will be circulated annually among all interested in engaging exhibitors or operators, the ability to produce a certificate when soliciting engagements, and incidentally, the general advancement of their own position, and that of the business. The subjects of examination will include the regulations of the London County Council, who, it is expected, will eventually recognise the certificate and examination officially. Exhibitors who obtain certificates will be entitled to notify the fact upon their letter paper and circulars, and this will obviously prove of commercial value as indicating the practical knowledge and ability of the members of the firm. A small fee is to be charged for the examination, and the expenses will be borne by the Association.

For the same fee candidates who require instruction will be admitted to classes at the Northampton Polytechnic Institute.

The Joint Committee of the Kinematograph Manufacturers' Association and the Northampton Polytechnic Institute is as follows:—

Appointed by the Association.
Messrs. A. C. Bromhead, Robt. W. Paul, J. D. Walker.
Appointed by the Institute.
Messrs. D. Buckney, A. B. Kent, J. H. Polak.
Examiners for 1907-8.
Messrs. Nevil Maskelyne and S. D. Chalmers.

The following is the syllabus of examination:—

For a Preliminary Certificate.

Films.—The inspection, repair, joining-up and registration of films; care of films, and the effect of heat, dryness, moisture or grease.

Illumination by Gas.—Precautions for safety in dealing with compressed gases, and regulations for transit by railway.

Detection of leakage of Gas.

Method of adjusting the jet in the lantern; possible emergencies and precautions to be taken.

*Or*

Illumination by Electricity.—Method of trimming and setting the lamp for direct or alternating current.

Method of connecting up the circuit, and direction of current through lamp.

Use of fuses, and regulations respecting position of resistances.

Optical Principles.—The choice of objective lens and screen distance for animated and lantern slide pictures of given sizes.

Cleaning and care of lenses and their correct replacement in the mounts.

The effect of heat on the condenser and film.
Improvement, by correction and adjustment of the optical parts, of the illumination on the screen.
SAFETY PRECAUTIONS AND REGULATIONS.—Regulations of the London County Council.
Effect of heat from the illuminant, and the use of the safety shutter.
Effect of accidentally stopping machine or breakage of working parts.
EXHIBITING.—Choice of position for the Kinematograph.
Methods of setting-up and fixing the screen and machine.
Lighting-up and placing the film in position.
Centring of animated and still pictures on the screen.
Judgment of the speed of projection.
Use of title slides and prevention of condensation on same.
*Particular attention will be paid to the skill and smartness of the operator.*

FOR A HIGHER CERTIFICATE.

The following, in addition to the subjects for the Preliminary Certificate.
The properties of celluloid, with special reference to its inflammability.
The properties of oxygen and hydrogen, and methods of generating oxygen, obtaining correct proportion of mixture, and the nature of dangerous mixtures, the principles and use of pressure gauges and regulators. Computing the quantity of gas in a cylinder by the indication of the gauge.
Effect of modifying the nipple of jet and the pressure on consumption and candle power.
The choice and properties of lime cylinders.
Resistances required for various circuits for arc lamps.
Relation between the sizes of carbons and current.
Use of choking coils for alternating current.
Precautions to be taken in connecting-up and possible emergencies.
General forms of condensers and objective lenses.
Function of the condenser and choice of condenser for various conditions.
Arrangement and adjustment of the optical parts.
The concentration of heat at the focus and means of absorbing heat.
The position of lantern and kinematograph objectives in relation to the focus of the condenser
Judgment of brilliancy and evenness of the illumination on screen.
The nature of screen materials.
Special rules of the Fire Insurance Companies for kinematograph installations.
The selection of title slides and the writing of temporary slides.
Candidates who are accustomed to motor-driven kinematographs may request to be examined specially with reference to same, on notifying same on their application form.
*Candidates, who desire, may be examined on the methods of comparing the candle-power of illuminants.*
*Candidates may be expected to satisfy the examiners of their capabilities to deal effectively with an emergency.*

We shall have pleasure in passing on any names sent us of those desiring a copy of the booklet.


# VIEWS AND FILMS INDEX.

is the only representative weekly publication in America devoted to the

**MOVING PICTURE BUSINESS.**

Reaches all enterprising Vaudeville Theatres, Summer Parks, Managers of Moving Picture Shows and Showmen.

PUBLISHED WEEKLY.

Subscription price, 4 dollars (16/6) per year.

**Films Publishing Co.,**

**86 East 23rd St., New York City, U.S.A.**


## New Accomodating Resistance of the Kinematograph Syndicate.

AT this firm's premises, 23 Cecil Court, may be seen the latest invention in electric resistance.

The switch is of special design, being so arranged that triple contact can be made at three different adjustments. Thus the swivel carrying the triple knife switch, when moved round to the left, will take up a current of 100 v., if in the vertical line, will take a current of 200 v., and turned to the extreme right, will take a current of 250 v. In addition to this unique arrangement, the three knives forming the switch may be switched on in succession; one knife switched on will give 15 amps, two 33 amps, and the three together 45 amps. The purpose of this step by step engagement is to prevent a sudden pull upon the current, which would be liable to pull a motor up or put out lights by the undue demand upon the voltage.

A secondary spring lever arrangement fitted to each knife ensures an instantaneous break off of the current, so that there is no possibility of an arc forming at this point, which would result in damage to the appliance.

The leading copper wires are properly protected in asbestos coverings, and the coils of German silver wire are insulated from terminal to terminal by being wound at each junction round China reels.

Another advantage in having a step by step switching on system is that if a lanternist wishes to show an ordinary lantern slide immediately following the projection of a film subject, he can reduce the amount of light instantaneously by disengaging one of the knives of the switch, using only 30 or 15 amps instead of 45 amps. This provision makes possible a uniform illumination, an advantage of no little value, and one which incidentally prevents accidental breakage of glass slides through exposure to undue heat.

There are three fuses, and each is independent of the other, so that should one be destroyed from any cause whatever there are others remaining to work upon, whilst the fuse destroyed may be removed without a stop in the show.

## Abduction for the Camera.

Residents in the district of Gournay, one of the suburbs of Paris, were thrown into consternation one afternoon by the sudden appearance of a body of weirdly accoutred horsemen, who proceeded to execute a series of terrifying manœuvres on some land belonging to M. Roger-Ballu, the mayor of the district. The mysterious horsemen were apparently cowboys, and the Gournay people watched them spell-bound. At length the strangers seemed to attempt to kidnap a young girl, whereupon a revolver shot rang out and one of their number dropped, apparently mortally wounded. The authorities summed up courage and decided to intervene and prevent further bloodshed. It was then explained to them that the "cowboys" were peaceable citizens and were merely engaged in the manufacture of a "thrilling" kinematograph film for exhibition in America.—Central News.


## The Concert Artistes' Journal.

**All about everything and everybody in the profession.**

*Write for specimen:*

**Heron & Co., Tottenham Street, W.**

## IF YOU WANT

**The Kinematograph and Lantern Weekly**

Regularly, send 6/6 to the Offices in TOTTENHAM STREET, Tottenham Court Road. It will be sent POST FREE for 12 Months directly published.

***It will not pay you to miss a single copy.***

# Topical Pars.

**Mr. Cricks**, of Cricks & Sharp, has just resumed business after an absence of four weeks through illness.

**The St. Louis pictures** are being shown twice daily at the Pier Pavilion, Eastbourne, under the management of Mr. Hook.

**Mr. Carl Laemmle**, head of one of the largest film renting concerns in Chicago, has been paying the English trade a visit.

**Mr. Frank Lens** gives a picture show at the Grand Pier Pavilion, Weston-super-Mare, which is much appreciated.

**Private individuals** or firms having good films or coloured slides for disposal, would do well to reply to the advertiser on another page, who requires a large quantity quickly.

**The Bury Circus of Varieties**, at Bacup, is much in favour just now, where animated pictures are the attraction. A very good series is presented, which is interspersed with variety turns.

**Mr. Sidney Carter** gives two animated picture shows each day at the St. James' Hall, Harrogate. Humorous subjects are judiciously blended with instructive subjects, and a really enjoyable entertainment is the outcome.

**The Raymond Animated Picture Company** in their family entertainment—picture, song, and story—are this week completing the third week of their engagement in Hull. The combination seems to have hit the popular taste, and has done remarkably good business.

**We are glad** to report that Mr. A. C. Bromhead, who underwent an operation on Sunday last, is making satisfactory progress. We sincerely wish him a complete and speedy restoration to perfect health again.

**A cricket match** is being arranged between the employees of Messrs. Gaumont & Co. and the employees of Messrs Hepworth & Co. This fraternising of the employees of competitive trade houses is to be commended, and we think others might follow such an excellent example.

**Captain Spelterini** has just accomplished a successful voyage over the Alps, from Andermatt to Bergamo, with Dr. Roth, of Basle. During the journey a living picture camera was kept busy, and, we understand, some extraordinarily fine pictures are likely to be the result.

**Toynbee Hall**, Whitechapel, has been the recipient of some very interesting and valuable gifts. Mrs. Thornton, of Egerton-gardens, has sent a collection of 700 lantern slides, including sets relating to Great Britain, France, Italy, Russia, Germany and other countries. They include reproductions of familiar pictures, statuary, and sets illustrating geology and physiology.

**Your American sportsman** is unhappy unless he is up to date, and there is a thoroughly national flavour about the kinematograph which forms part of the outfit of Mr. John R. Bradley, who is about to leave New York for a trip after Greenland caribou. He "plans" to take living pictures of the northern animals in their natural haunts. If he would only forget to shoot them afterwards he would set an example to the world.

**The Queen** went to the Palace Theatre, Shaftesbury Avenue, on Saturday evening, accompanied by the Prince of Wales, Princess Victoria, and the Duke of Sparta. Her Majesty arrived early in the evening and remained until the conclusion of the bioscope program, thus again proving her interest in living pictures, which included several depicting the various Royal visits of the past few weeks. The Queen was particularly interested in the picture showing their Majesties in Dublin.

**Mr. Alfred J. West, F.R.G.S.** has just issued the program for his season at his native town, Portsmouth. At his "dress rehearsal" he extended his hospitality to 350 officers and men of the Japanese Warships, who were accompanied by twenty petty officers from the Royal Naval Barracks. On Saturday the proceeds of the show were given to local Military charities. After the entertainment Mr. West showed the Major-General and his party how the machine was manipulated, and each accepted a piece of film as a souvenir of the occasion. "Our Navy, our Army and our Colonies," which is the well-known title of the show, is always up-to-date and full of interest, and the added attractions of suitable music by an excellent orchestra under Julian Frederics enhances its value. Probably Mr. West is the only one who for a period of eleven years has taken his own pictures for his own show. Naturally he holds a big stock of valuable films, which are unique from their individuality. We understand he re-opens at the Polytechnic, Regent Street, London early in September for the tenth London season and then it is possible he may shortly put on the market some unique films, which should be much sought after.

## Natural Colour Kinematograms are Coming.

We had the pleasure of meeting Mr. G. A. Smith, the other day, at the Charles Urban Trading Co.'s works; and, during a conversation, learnt that his experiments in natural colour work for the kinematograph had been productive of very satisfactory results. Mr. Smith has succeeded in obtaining an emulsion the actinic nature of which permits of the photographing of the swiftest moving objects through the red screen, and his apparatus is so arranged that the image received through the green screen upon the same emusion as that receiving the image through the red, is not unduly exposed. The inventor having promised us a private demonstration for next week, we hope, in the following issue, to give further details of his ingenious contrivance.

## Kinematography for all; or Curious Living Pictures.

The above is the title of an interesting little article contributed to the "Photographic Monthly" by A. W. H. Weston; in which the writer advocates the use of an ordinary photographic camera for taking a series of images and afterwards binding up the results in book form to be operated between the finger and thumb after the manner of Henry W. Short's Filoscope.

There is no doubt that readers who have the time and patience to follow out the instructions given in the article can produce some very interesting results; but there are always drawbacks to this way of presenting the illusion of motion or progress of plant life, namely the indistinctness caused by the flipping pages, and the difficulty experienced in securing a constant and regular release of the pages.

## SPECIAL NOTICE

TO

## Men who have made Living Pictures.

As previously announced, we have in preparation a Series of Articles on the above subject; and as it is our desire to make this series as exhaustive and reliable as possible, readers are invited to assist us in the work of preparation. If you have any photographs—newspaper cuttings—Reports of lectures given at Society Meetings—MS.S., or anything whatever that would form data, we shall esteem it a favour if you will send same addressed to our Editor, Mr. THEODORE BROWN, "The Kinematograph Weekly," Tottenham Street, London. Contributions will be acknowledged in our pages Do not trouble to put matters in order before forwarding any copy you may have; but if you desire to make any remarks as regards personal inventions and experience write it in the following manner, answering the questions named :—

*1.—When, where, and how you you became associated with Living Pictures?*

*2.—What notable inventions or improvements have you made? Give a short discription of same.*

*3.—Have your inventions or improvements been commercially exploited—when and by whom?*

*4.—Full name and address.*

**FOUR PENCE per foot nett.**

# VITAGRAPH FILMS.

**FOUR PENCE per foot nett.**

## ORIGINALS

**Not copied, reposed, imitated or pirated from other film maker's ideas : : : :**

## LOST IN AN ARIZONA DESERT.

Copyright 1907 by THE VITAGRAPH COMPANY OF AMERICA.

Strong—thrilling—pathetic—intensely emotional. Full of real human heart-throbs—a wonderfully vivid and dramatic conception.

**Length 600 Feet.**

## A WINDOW DEMONSTRATION.

**A Comic Novelty.**

Copyright 1907 by THE VITAGRAPH COMPANY OF AMERICA.

Two dummies in a store window come to life—The man makes love to the woman—She refuses him and then there's trouble—Trouble for the dummy and for the storekeeper.—Funny and original.

**Length 275 Feet.**

**A HOT WEATHER "COMIC."**

## FATHER'S QUIET SUNDAY

Copyright 1907 by THE VITAGRAPH COMPANY OF AMERICA.

Father is tired out—Had a hard week—Decides to rest all day Sunday—Lies down—Boys out in back yard get up a tin pan parade—The hired girl chops wood, and a piece flies through the window—Pa's daughters enjoy themselves—One plays the piano and sings, the other plays the phonograph, and it sings—Then father sings—Every time he gets quiet something disturbs him—Finally, just when he is on the verge of collapse, four of his boon companions arrive and start up a poker game in the next room—This is too much for father—He forgets all about wanting to sleep, and gets into the game without delay.

**A FIRST CLASS COMEDY FILM.**

**Length 625 Feet.**

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

# Vitagraph Company of America

**10, Cecil Court, Charing Cross Road, London, W.C.**

**NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph Street. PARIS: 15, Rue Saint Cecile.**

# Latest Productions.

*The new subjects are at the head of the list in each case.*

## R. W. Paul.

| | |
|---|---|
| The Cheaters Cheated | 510 feet |
| My Ladys' Revenge | 520 ,, |
| The Tale of a Mouse | 155 ,, |
| The Bothered Bathers | 275 ,, |
| An Inhuman Father | 420 ,, |
| Adventures of a Broker's Man | 305 ,, |
| The Bookmaker | 140 ,, |
| How a Burglar Feels | 98 ,, |
| How to make Time Fly | 300 ,, |
| Woman Supreme | 212 ,, |
| Introduction Extraordinary | 375 ,, |

## Charles Urban Trading Co.

| | |
|---|---|
| Launch of the Bellerophon | 250 ,, |
| Preparations for the Launch | 150 ,, |
| Picturesque North Wales— | |
| Ascent and Descent of Snowdon by Mountain Railway | 678 ,, |
| Dinorwic Slate Quarries | 810 ,, |
| Conway, Llanberis, etc. | 640 ,, |
| Festiniog, Llandudno, etc. | 650 ,, |
| Chester, etc. | 845 ,, |
| Poor but Honest | 460 ,, |
| The Gipsy's Bride | 430 ,, |
| Seymour Hicks edits the "Tatler" | 365 ,, |
| Reedham Orphanage Displays :— | |
| Boys' Fancy Drill | 300 ,, |
| Girls' Drill, with Cymbals, Dumb Bells and Bar-Bells | 300 ,, |
| Boys' Aquatic Sports | 400 ,, |
| Babies' Drill with garlanded hoops | 300 ,, |
| Carl Hagenbeck's Wild Animal Park | 650 ,, |
| The Haunted Bedroom | 250 ,, |
| Victoria Falls, Rhodesia | 615 ,, |
| Opening of the Union Jack Club by H.M. The King | 200 ,, |
| Display of the London Fire Brigade in Battersea Park, July 13th | |
| A Stag Hunt in France | 620 ,, |
| Too Stout | 452 ,, |
| De Beers Diamond Mine, Kimberley | 360 ,, |

## Cricks and Sharp.

| | |
|---|---|
| Wild Animals | 380 ,, |
| Making of a Cricket Bat | 440 ,, |
| Saved from the Sea | 455 ,, |
| Benediction of the Sea | 370 ,, |
| Egg Harvest of Flamborough Head | 430 ,, |

## The Gaumont Co.

| | |
|---|---|
| The Oxford Historical Pageant | |
| The Bury St. Edmunds Pageant | |
| The Romsey Historical Pageant | |
| The St. Alban's Historical Pageant | |
| Mark Twain at the Oxford Pageant | 65 ,, |
| The Adventures of a Bath Chair | 550 ,, |
| The Inlaid Floor Polisher | 315 ,, |
| The Magnetic Man | 555 ,, |
| The Effects of Bad Wine | 230 ,, |
| The Armchair | 560 ,, |
| Wipe your Feet | 395 ,, |
| Henley Regatta | 315 ,, |
| The Winking Woman | 520 ,, |
| A Humble Friend in Need | 745 ,, |
| Ma-in-law goes to the Fair | 555 ,, |
| The Drunken Motor Cyclist | 246 ,, |
| Father Buys a Moke | 505 ,, |
| Returning Good for Evil | 415 ,, |
| Boulter's Lock—Ascot Sunday | 460 ,, |

## Vitagraph Co. of America.

| | |
|---|---|
| Lost in an Arizona Desert | 600 feet. |
| A Window Demonstration | 275 ,, |
| Father's Quiet Sunday | 625 ,, |
| The Wrong Flat | 625 ,, |
| The Bandits | 550 ,, |
| The Slave | 550 ,, |
| Awkward Man | 300 ,, |
| One-man Baseball | 280 ,, |
| Bunco Steerers | 425 ,, |
| How to Cure a Cold | 550 ,, |
| The Pirates Treasure | 715 ,, |
| Stolen Pig | 550 ,, |
| A Square Deal | 425 ,, |
| Forty Winks | 270 ,, |
| A Horse of Another Colour | 425 ,, |
| Flat Dwellers | 450 ,, |
| The Hero | 250 ,, |
| The Spy | 000 ,, |

## Williamson & Co.

| | |
|---|---|
| Bobby's Birthday | 212 ,, |
| The Brigand's Daughter | 670 & 806 ,, |
| Orange Peel | 245 ,, |
| After the Fancy Dress Ball | 345 ,, |

## Walturdaw Co.

| | |
|---|---|
| Too Much Mother-in-law | 700 ,, |
| Thaw Trial | 950 ,, |
| Child Slavery | 500 ,, |
| The Chiropodist | 310 ,, |
| Good Evening | 36 ,, |
| When the Mistress took her Holiday | 400 ,, |

## Hepworth Manufacturing Company.

| | |
|---|---|
| Drink | 200 ,, |
| A Too Devoted Wife | 375 ,, |
| The Ghosts' Holiday | 550 ,, |
| Training a Trotting Horse | 400 ,, |
| Royal Visit to Dublin | 285 ,, |
| The Tramps' Revenge | 150 ,, |
| Swan Life on the Thames | 200 ,, |
| A Modern Don Juan | 350 ,, |
| The Madman's Bride | 400 ,, |
| Her Friend the Enemy | 350 ,, |
| That Fatal Sneeze | 350 ,, |
| The Absent Minded Man | 275 ,, |
| Never complain to your Laundress | 500 ,, |
| The Man Who Could not Commit Suicide | 275 ,, |

## Pathé Frères.

| | |
|---|---|
| Modern Painters | 445 ,, |
| Chrysanthemums | 230 ,, |
| The Maniac Juggler | 577 ,, |
| Aeronaut's First Appearance | 545 ,, |
| The Servant Hypnotist | 460 ,, |
| Dieppe Circuit | 857 ,, |
| Englishman in the Harem | 314 ,, |
| Knowing Dogs | 346 ,, |
| Three Chatterboxes | 165 ,, |
| Henley Regatta | 362 ,, |
| The Smoking Chimney | 314 ,, |
| Living Silhouettes | 379 ,, |
| Cello Player | 180 ,, |
| Express Sculpture | 330 ,, |
| From Barrel to Barrel | 119 ,, |
| Poor Little Mites | 297 ,, |
| A Kind Grandfather | 790 ,, |
| Troubles of a Cook | 330 ,, |
| Genevieve of Brabant | 660 ,, |
| The Window Cleaner | 230 ,, |
| Sham Beggars | 148 ,, |

# Review of the New Subjects.

**Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.**

Cricks and Sharp have a subject showing the various stages of the manufacture of a cricket bat, from its first state as a willow log to its last as a century maker in the hands of a Hayward or a Hirst. Hirst figures in an interesting scene at the end of the subject, when he is seen testing the new bat at the nets. Before this the willow tree is seen being felled, sawn and split, the blades in process of formation, the cane splices being fitted and the handles being turned and bound. This is an interesting subject, which one wonders has not been filmed before.

Cricks and Sharp have also a film showing some of the wonders of Carl Hagenbeck's Wild Animal Park at Hamburg. The view in the Lion's Den is very good, and we can believe that the operator found it nccessary to go among the animals with a keeper on either side to secure it.

"Lost in an Arizona Dessert" is a rather sad story with a happy ending issued by the Vitagraph Co. The stage on which the story is enacted is one of the burning alkali deserts of the States. A man and a woman are seen stumbling along in exhaustion, carrying a child. They have lost their way, and it is soon apparent are in desperate straits. The man offers his flask, containing a little water, to the woman, but is told to give it to the infant, which he does, and in a little while the man falls to the ground and expires. A similar fate shortly overtakes the woman, and the child is left alone in the terrible waste. Happily a cowboy passing sees her, and carries her back to camp, where she is unanimously adopted by all there.

The Vitagraph Co., has also a good comic with the title "The Window Demonstration." The window dresser of a large store is arranging a display of rainproof rubber coats and capes, and for this purpose has procured a dummy figure wearing the rubber garments. He turns on a shower bath above the dummy and the water running off the rubber coat and hat, shows that it is waterproof. The window dresser then brings another dummy, which he places upon a pair of artificial legs. This is a female figure showing a new style of corset. As soon as the window dresser retires a remarkable change takes place in the male dummy. He begins to wink his eyes, his fingers twitch and his arms move in a jerky fashion. He slowly turns towards the lady, and throws her a very woodeny kiss. The lady dummy is evidently offended by his advances. The platform on which she stands is set in motion by the window dresser and she is slowly revolving, and each time her face turns towards the rubber coated figure she slowly turns up her nose in contempt. This enrages him, and slowly raising his arm he pushes over the swinging arm of the shower bath until instead of showering him it is pouring directly on the head of the corset dummy, soaking her through and through and causing the red and black paint to run in streaks down her face. The window dresser returns at this moment and his consternation can be imagined when he finds what has happened. The expressions on the faces of the dummies throughout the film are very comical Still another Vitagraph subject has the title "Father's Quiet Sunday" and shows the annoyances which keep an old gent from his sleep.

The Hepworth Manufacturing Co.'s latest subject is called "Drink," and sets out a dream which visits a drunken man who has fallen helpless beside a sign-post on a country road. A motor comes along and the driver steps down to consult the indicator, finds it broken, and then consults the drunkard. The latter is scared by the sight of the motorist's fur coat, and the film presents a dream which comes to him when he has fallen down senseless with fright. The motorist appears to have changed into a bear, which chases his victim round and round the post, then lifts him into the motor and drives off, and taking him to his den, proceeds to maul him severely. The bemused one awakes in a terrible sweat to find that the motorist is shaking him by the shoulder.

An hen-pecked husband is the hero of Hepworth's "A Too-Devoted Wife." A very small man, with a huge and muscular wife, tired of petticoat rule, rushes out of his house determined to get rid of his better half. Going to a carriage proprietor's establishment, he offers his services as a driver and is engaged. Disguising himself with a moustache and putting on the uniform, he mounts his box and drives off. At an important railway station a lady is just passing out of the gate when she slips and falls down, and is run over by the new driver's carriage. Getting down from his box, the man anxiously goes to the poor woman, and is about to lift her, when she jumps up and attacks him. He is more than susprised to discover that it is his own wife, and his exclamation is more than enough to disclose his own identity to the good woman. Catching him up with joy she lifts him into the carriage, and jumping up on the box quickly drives home. Before she has time, after pulling up, to get down and open the door, her hubby pushes open the door on the off-side, jumps out and makes another dash for liberty. He is next appointed as stoker on a passenger train. One day, stopping at a certain railway station, he jumps down with his oil can and commences a close examination of the engine. His wife, who, unfortunately for him, has travelled in the train, gets out and is about to pass along the platform. Getting a glimpse of the small form oiling up, she fancies she recognises it, and going up she drives him out of the station. Further amusing attempts are made by the poor wretch to gain freedom, but they are negatived in each case, and he at last resigns himself to his fate.

The "Magnetic Man" (Gaumont) may be recommended as a first choice to anyone faced with the task of making a selection from the lists of new films. The plot is one of the sort which comes to a film manufacturer only once or twice in the course of a good many years, and Gaumont's have worked it out very well indeed. The hero is a young gentleman who after being waylaid and cleared out in the streets, is struck with the idea of protecting himself with a suit of armour. He orders one and it is duly delivered, but the workmen, in a fit of mischief have magnetized it, at a large dynamo, and when it is donned everything of metal in the vicinity of the wearer flies to and adheres to him. The maid brings him his breakfast on a tray and the latter is pulled violently from her hands to fall clanging on the bosom of the hero. While he walks through the hall of his house, a suit of armour there waltzes gaily into his arms and in the street he collects most of the stock in trade of an ironmonger about him and is taken to police station, where his unusual characteristics cause a commotion.

"The Inlaid Floor Polisher" is also an Elgé subject, and cannot be said to lack excitement. The polisher in question is an amateurish workman, and goes about his business in a drawing-room so clumsily that plaster begins to fall on the people beneath, who finally rush up in a body and assault him, the affray causing so much commotion that the whole party falls to the floor below, thence to the floor below that, and thence still further, until they land on top of a bed in which a man lies sleeping.

"The Adventures of a Bath Chair" is also issued by Gaumonts. An invalid is pushed about in one of these articles by his devoted wife, but while out with her on one occasion

she leaves him temporarily, and the sick man is greatly troubled at the din made by a body of wandering musicians, and finally shoots one of them, a chase ensuing which ends in the invalid in his carriage being tipped into a pond.

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The week just past has been a busy one for the Urban Co., who secured pictures of the launch of the Bellerophon from practically every possible aspect, and have also issued a fine series showing some of the most beautiful parts of beautiful North Wales.

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The launch of the Bellerophon was performed by Princess Henry of Battenburg, and this ceremony was taken from exceptionally advantageous positions, each member of the party being easily recognisable. The Princess is seen dashing a flower-covered bottle of wine against the side of the vessel, christening it, and she then takes a chisel and mallet, and severing the rope which holds the monster ship, it slowly glides into the water. The film shows the ship in its progress from the stern, from the prow, and from the side, and the picture is a delightfully clear one throughout. At last a number of small boats are seen, the occupants busy collecting the tallow used for the ways, which lies thickly on the surface of the water, which they had later to disgorge. The Urban Co. are also offering a film showing some of the preliminary operations—interesting things which have not previously been filmed.

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"Picturesque North Wales" is likely to be as great a success as "Bonnie Scotland." It is issued in five sections, two of them railway runs on the L. & N. W., through some of the most beautiful scenery of the Principality. Two others are well selected and contrasted glimpses at some of the most famous beauty spots of the country, and the last, and in some ways the most interesting, shows the tremendous Dinorwic State Quarries,

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The latter subject is a notable addition to the list of Urban industrial films. One of the most interesting sections shows a blasting operation, the workmen having previously hurried into a special hut for protection. The explosion results in a huge mass of rock and stone being dislodged, and men are then slung at the end of ropes, some seventy feet in the air, to dislodge pieces of rock which might otherwise be of danger to the workers. The views of the cutting and trimming of the slate are also interesting, and some magnificent scenery is introduced. The various carting arrangements call for particular attention, the private railway running down a tremendously steep incline, being photographed from several points.

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"The Ascent and Descent of Snowdon by the Mountain Railway" introduces a delightful picture of the famous Llanberis falls, in which the long stream of water is seen falling from a tremendous height. It also introduces a pretty mist effect in the course of the descent, clouds of vapour following the car all the way down. The railway car itself is an interesting object.

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Another section gives delightful glimpses of practically all the places of interest in the district, beginning with a photograph of Chester and its picturesque walls and including the Menai Bridge, Carnarvon and Bettys-y-Coed. The views of the famous bridge are of especial interest, express trains being seen entering and leaving it at top speed, and there are pretty panoramas and glimpses of interesting railway scenes.

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A Trip to the Moon by kinematograph was certainly a journey which became exceedingly popular because of its original conception and pourtrayal. We now have filmed an equally ingenious subject in "A Trip on the Channel Tunnel" and increasing interest is awakened by the fact that the trip is supposed to be made by King Edward and President Fallières. The scene opens at the completion of the tunnel and the meeting of the French and English workman. M. Fallières decorating the British workmen makes up the next tableaux, to be followed with a view of King Edward and the President beguiling the tedium of the journey with a game of Piquet. Very funny is the scene where the two monarchs are being called in the morning after sleeping in the well appointed night car. The night cap of the President and his sleepy awakening are certainly very novel. The President received by Suffragettes and the two monarchs received at Charing Cross by the Salvation Army and "other high officials of the Realm" makes an interesting finish. The King looks younger than we've seen him for some years!

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Two of the films issued by Pathé, this week, are of the variety upon which they have to a large extent founded their reputation. No other firm quite equals them in subjects calling for elaborate staging and trick effects, and the films in question give wonderful evidence of their resources in this direction. "Modern Painters" is a coloured subject in which two artistes make an appearance from two portfolios, and proceed to produce pictures on a novel plan. A frame of paper is held up and one of them blacks it over with a brush, the head and shoulders of a girl in a coloured dress gradually becoming visible. A still more novel effect is produced by the tearing off of the sheet, on which the features of the girl are still to be seen in motion as they are torn away in strips. The artistes also produce a beautiful floral decoration on the face of a large stage front, and a still more surprising effect is presented by them stepping through one of the frames while a living portrait is seen gracefully bowing within it. The colouring is a feature of the subject.

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"Chrysanthemums" is another film of the same variety, in which many pretty figures are again magically produced, and picturesque groupings formed with the aid of ropes of the flowers. It is also prettily coloured.

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Pathé's have also a good comic—"The Maniac Juggler." This is an eccentrically dressed and mannered individual, whose insanity takes the form of a passionate desire to juggle with whatever articles he comes across, from loaves of bread, live dogs and babies and bottles of wine, to a heap of plates. He comes to grief in each case, and receives rough treatment at the hands of the owners of the various articles. The actor is not only a good juggler, with the skill to conceal his skill, but a clever comedian, and his mishaps should be the cause of great laughter wherever they are shown.

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# This Week

**we have received the following:—**

**J. A. Truscot, Maidenhead:—"I do not know when my subscription runs out, but please let me know immediately so that I may renew."**

**Mr. Dentiel & Co., Yokohama:—"We have filled up your order form, so that you may be sure to send each number of 'The Kinematograph & Lantern Weekly.'**

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Scene: Small provincial music hall. Scene shifter—operator discovered reading Association booklet *re* examination scheme. S.-O. (solus): "'The concentration of heat at the focus'—I don't remember seeing a focus on my machine,—perhaps its an improvement—'The position of lantern and kinematograph objective in relation to the focus of the condenser'—suppose the objective is new too—'Arrangement and adjustment of the optical parts'—Phew!—'Resistances required for various circuits for arc lamps. Precautions to be taken in connecting up. Use of choking coils for alternating'"—(breaks off in disgust)—"Well, I think its a shame, the makers getting up all these questions, *so as to make people buy all their new fangled contrivances.*"

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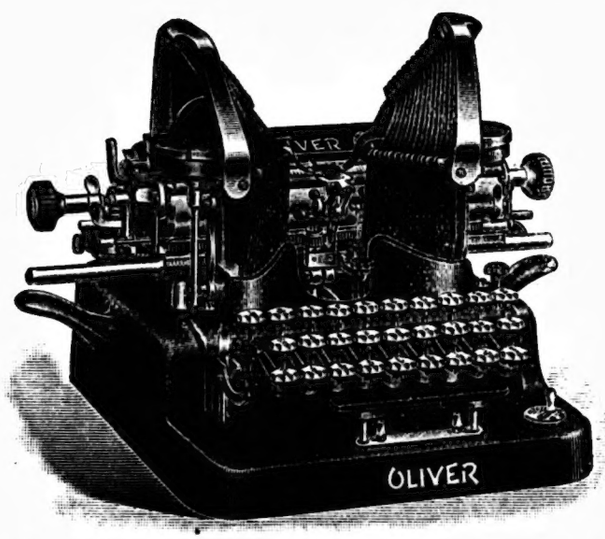


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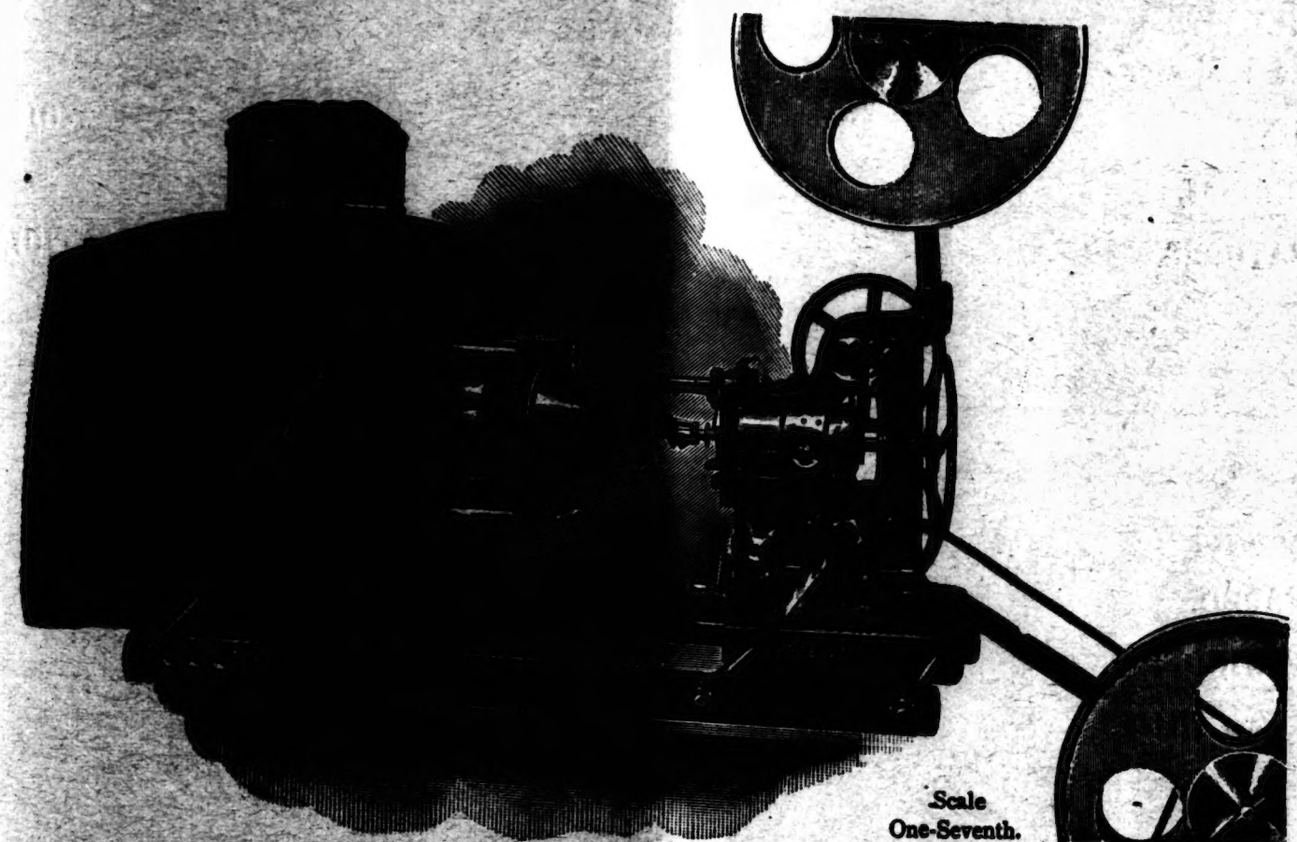

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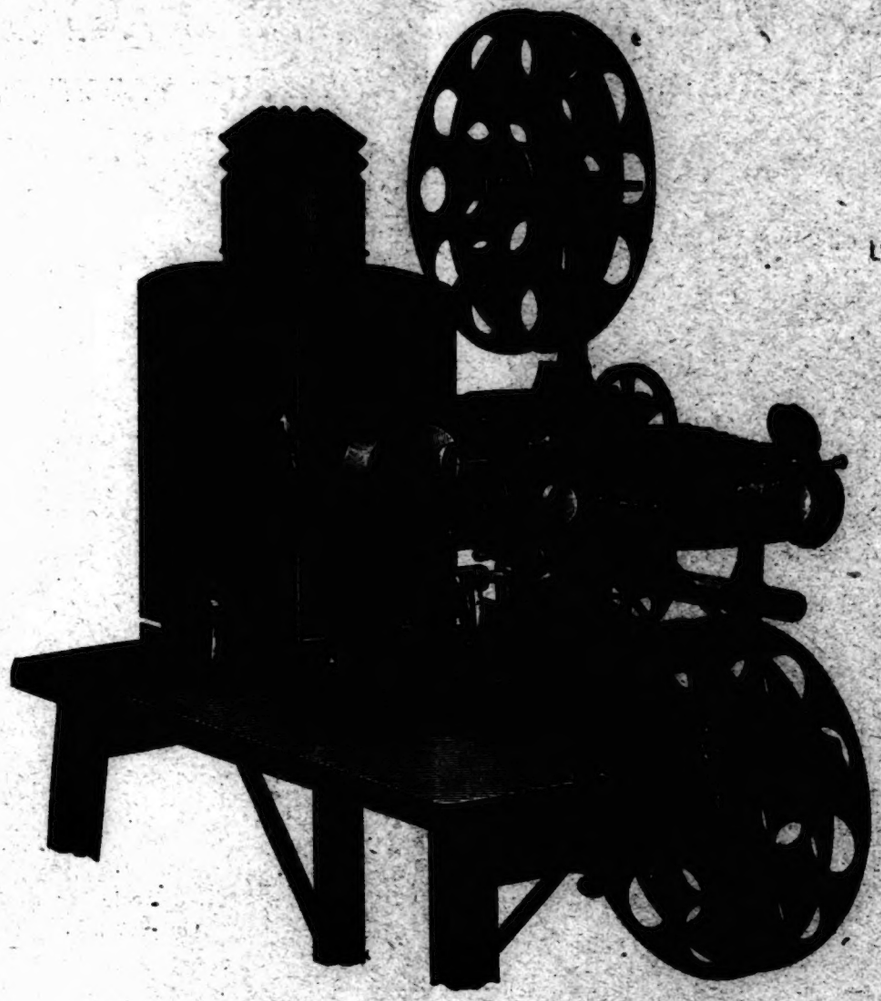

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